

KERAMIC STUDIO

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SYRACUSE, NEW YORK

July 1917

TWENTY-FIFTH EXHIBIT OF THE NEW YORK SOCIETY OF CERAMIC ARTS*

Harriette Horsfall

THE Twenty-fifth Exhibition of the New York Society of Ceramic Arts recently held at the Little Gallery, 15 East Fortieth Street, New York City, was, though small, the most distinguished of the many dignified exhibits of this Society. The exhibition, which was confined to members only comprised much that was notable from the studios of the overglaze decorators, and some delightful groups from well-known potters. Among the decorators the treatment of enamels grows yearly more interesting. The designs tend to greater strength and dignity, giving to the decorations the beauty of color and form so pleasing in the work of Oriental craftsmen.

Mrs. Cherry of St. Louis showed charming bowls and jars in enamels. A large bowl designed in medallions was of special note, also a small celadon tray decorated with a well-thought-out animal motif treated with feeling for form and color. As a whole the exhibit of this craftswoman was both artistic and pleasing.

Miss Iverson's small pieces were of varying interest. Miss Armstrong had a tea set in red and gold, good in color and treatment. Mrs. A. B. Leonard's showing was small, displaying a tendency to limit effort to execution, rather than design, in her exquisite lustre group upon an oval tray.

Other lustre pieces were the work of Mrs. B. P. Vanderhoof, the chairman of the Society, who is skilled in the use of this medium. A delightful coffee set in silver lustre, by Mrs. Vanderhoof, was shown on a black and silvered lacquered folding table which could easily be moved to where coffee might be served. An attractive set of silver place plates designed by Miss Mason and executed by Mrs. Vanderhoof, were set upon a cloth of Chinese brocade on a table near the entrance of the Gallery, and formed a beautiful feature of the exhibition. In fact the settings for the various groups of china were charming and added greatly to the beauty of this distinguished exhibit. Miss Mason's delightful table arrangements were always in harmony with the color schemes of her decorations. A set of orange and green plates and compots rested upon an antique refectory table, spread with Italian runner and doilies in soft cream linen. Another brilliant group of black enamel, the decoration in a color scheme ranging from palest yellow to deepest orange and green was spread on an orange silk table covering. Another set of place plates bordered in a flower garden design of rose, green, blue and black enamel on creamy white ware was very charming on very thin and dainty linen. In the centre of the table was a beautiful greenish Venetian glass bowl containing two or three very delicate pink roses, and the arrangement was completed by a group of four silver candlesticks containing very delicately tinted pink candles.

In addition to these suggestions for artistic tableware, Miss Mason exhibited bowls and lamp vases in enamels characterized by her strong feeling for design and color. Mrs. Vanderhoof had also some interesting Belleek jars worked out in enamels, and a breakfast set in grey blues and pinks of charm-

(Continued on page 54)

*By an unfortunate oversight the account of this exhibit was omitted from the last issue of *Keramic Studio* in which illustrations were given.—Ed.

EXHIBITION OF THE KERAMIC SOCIETY OF GREATER NEW YORK

Hazel N. Adler

THE Ceramic Society of Greater New York held its annual exhibition at the Museum of Natural History in New York City from April 26th to May 6th. A feature of unusual interest was a case of bowls decorated with designs suggested by the collection of Peruvian Textiles in the Museum. This case occupied a prominent position in one of the main corridors at the entrance to the exhibition room. Each member of the society was supposed to contribute one and it was interesting to see the wide variety of interpretations. The bowls themselves were chosen to carry out the primitive idea and were simple in shape and texture, and their decoration was handled in a spontaneous but true and skillful manner. The Museum was very much pleased with the collection and reviewed it minutely in their bulletin. A large plate by Mrs. O'Hara decorated with a Peruvian fish motif in gold received special commendation and was photographed by them for their own collection.

The exhibition room was arranged to represent a garden with lattice work screens covered with greens separating the different tables. The tables, as last year, aimed not only to display the chinaware, but to assemble it with suitable linens and table decorations. The dominant note was one of refreshing simplicity—the kind which is well thought out and carefully executed to show restraint and refinement.

Mrs. O'Hara's three large tables showed three very different purposes, both in the decoration of the tableware and in its assembling. One was set with peasant pottery decorated in a large simple bird motif in blue. The contributing colors were yellow, lavender and green. The tablecloth was Russian crash herringboned in dark blue. The tall, substantial candlesticks were decorated to match the plates, and the glasses were old fashioned blue lustre. A large Capri bowl filled with Japanese iris adorned the centre. This table was sturdy and almost frugal but the gayly decorated pottery lent it great vitality and interest.

Her second table was finer textured, both literally and figuratively. The tableware was yellow Wedgwood decorated with prim and restrained sprigs of highly conventionalized flowers in green and violet. The tablecloth was fine yellow linen with an appliqued band of grey. A low dish in the centre held a brilliant array of imitation grapes in green, violet and orange. Two tall Venetian glass candy jars planked it on either side. While not a whit more elaborate than the peasant table, this table was pervaded by an atmosphere of refinement and grace.

Mrs. O'Hara's third table displayed a tea set of highly lusted Japanese ware in mulberry decorated with a classic leaf design in dark blue. Dark blue linen circular doilies with fringed edges decorated the mahogany surface of the table and the center decorations were of Venetian glassware and pewter.

Anna Fitch and Georgia Pierce Unger also displayed interesting cottage peasant tables. Both ladies painted their own tables with interesting motifs which were carried out in the glassware, china and linens.

(Continued on page 44)

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

SO many letters have come to the editor of this page asking how to form clubs similar to the Art Lovers Club of Greater Boston that it has been decided to publish the constitution of the latter, so that those about to organize may be somewhat guided by the original club. It is suggested that the constitution be followed as closely as possible, since a federation of sister Art Lovers Clubs may be established at some future date.

CONSTITUTION OF THE ART LOVERS CLUB

Article I. Name—The name shall be The Art Lovers Club of Greater Boston.

Article II. Purposes—The purpose of this club shall be: To obtain a better understanding of Art; to study good pictures, their stories, and their painters; to spread the Art Idea among others, especially young people and children, by means of pictures and stories.

Article III. Meetings—Meetings shall be held on the second and fourth Thursdays of every month during the Club year, beginning the fourth Thursday in October and continuing for twelve meetings. These meetings are to be held for the present at the homes of the members, at three o'clock followed by a social hour with a simple tea furnished by the hostess.

Article IV. Membership—Only those persons known to be lovers of Art, enthusiastic, congenial, and willing to work for the good of the Club and its purpose, will be considered for membership. A prospective member must be brought as a guest to one club meeting by a regular member who vouches for her desirability, before she may be voted upon by the club. There shall be twelve charter members. The total membership shall be limited to twenty-five the first year.

Article V. Dues—The dues shall be one dollar per annum to charter members; two dollars to other members. A prospective member becomes a regular member upon payment of dues.

Article VI. Officers—The officers shall include a President, a Vice-President, a Secretary, a Treasurer, and a Librarian. These officers shall be nominated from the floor and elected by popular vote. They shall serve one year.

Article VII. The Program Committee—This committee shall consist of three suitable members to be chosen by the club to arrange the program for the year. Each member of the club will be asked to give her services in reference work, etc.

For further information concerning the club, address Mrs. Chandler, 7 Edison Avenue, Tufts College, Mass. The answers will be published on this page in the next issue following receipt of letters.

♦ ♦ ♦

The passing of Bela Pratt has occasioned sorrowful regret among the lovers of modern sculpture all over America. Though

living and working in Boston, Mr. Pratt has belonged to the whole country, and as a whole it mourns the quenching of his genius. F. Ogden Cornish, writing in the Transcript says, "Pratt, like his contemporaries, Cyrus Dallin and the Kitsons, really came into Boston as a missionary of the newer movement in sculpture that has completely outgrown the insipidities of the eighteenth and early nineteenth centuries and that, in the person of Rodin, has attained heights of artistic achievement unsurpassed since the days of Phidias". He was a pupil of Augustus Saint-Gaudens. One of his most beautifully modelled groups is the *Light and Darkness*, one of his World's Exposition works.

♦ ♦ ♦

John S. Sargent recently returned from the South where he painted the portrait of John D. Rockefeller for the modest consideration of \$50,000, said to have been contributed later by the artist to one of the war relief funds.

♦ ♦ ♦

The Boston Museum of Fine Arts sponsored an exhibition of childrens' work the last of May, in which drawings and paintings by little people from 10 to 14 created considerable interest. Much work that was genuinely artistic was shown. These children have been taught, not so much with a desire to make artists of them in the future, but to develop their appreciation of the beautiful.

NOTE:—Mrs. Chandler is much alarmed that her term of office as president of the Art Lovers Club of Greater Boston extends from 1907 to the year 0908, according to the June number of the *Studio*! She feels that it is altogether too long.

MAUD M. MASON

PAGE EDITOR

218 West 59th Street, New York City

HIGHER IDEALS

THE study of design in the various ceramic clubs cannot be too highly commended and encouraged as it means so very much in the development of our beautiful craft.

The Atlan Club in Chicago constituted the enthusiastic group that commenced this work many years ago and then the New York Society of Ceramic Arts with Mr. Dow as their prophet, followed a similar course some fifteen years ago, since which time most of the other Ceramic Clubs have fallen in line. I am frequently delighted by letters from remote towns in regard to courses of study in design all showing a desire for help in this direction and for an understanding of the principles governing all creative work. "I wish to design my own pieces".—"I wish to be able to distinguish a good design from a poor one".—"Why is one type of work good and another bad", etc., etc., the expression of such desires may be heard from many directions and is indicative of higher ideals and a desire to do better work, and a recognition of the fact that a study of the principles of art and decoration is essential to good work. However, simple pattern making should not be the ultimate ambition of the student of design, but the beginning, and we must remember that it is the general art training that affords a back-ground for really fine creative work.

Therefore let us not stop with the accomplishment of merely pleasing simple decorations, but let us go ahead and do more significant work in design, illustrative of some inter-

esting thought or action or something of special moment. This seems to me to be the ultimate expression of the artist and something well worth while striving towards.

♦ ♦ ♦

COLOR SCHEME FOR BOWL

THE bowl for which I have planned a simple design is a Satsuma one to which the Mason soft enamels are admirably adapted, the following colors working out an interesting scheme.

Wherever black appears in the design use Black enamel. For the basket, bands at the top and under the border, lines of dots on lower part of the bowl, and one or two small leaves in the unit and band at the base of the bowl, use Lavender Blue enamel. For the large flower, use Madder Red and for the three small flowers, Light Carmine. Broad panels on base of bowl, Emerald Green. Leaves and encircling frame, equal parts of Florentine and Emerald Green enamel.

♦ ♦ ♦

FOR OUR INSPIRATION

AS I have stated before my thought in having these photographs reproduced was to present to our fellow craftsmen in our smaller towns and cities some of the best historic examples of ceramic art found in museums, that it may assist them in forming a collection of reproductions of works of art for their study and inspiration. Get from them all that you can, they will help you in doing better work.

The above is one of Della Robbia's master pieces in the National Museum in Florence. The figures are white against the usual blue back-ground surrounded by the polychrome wreath, in yellows, blues and greens,—the scheme you always associate with Della Robbia's works.

No worker in ceramics has ever accomplished work comparable with these master pieces. The sentiment, beauty and charm of the figures are most eloquent and need no comment.

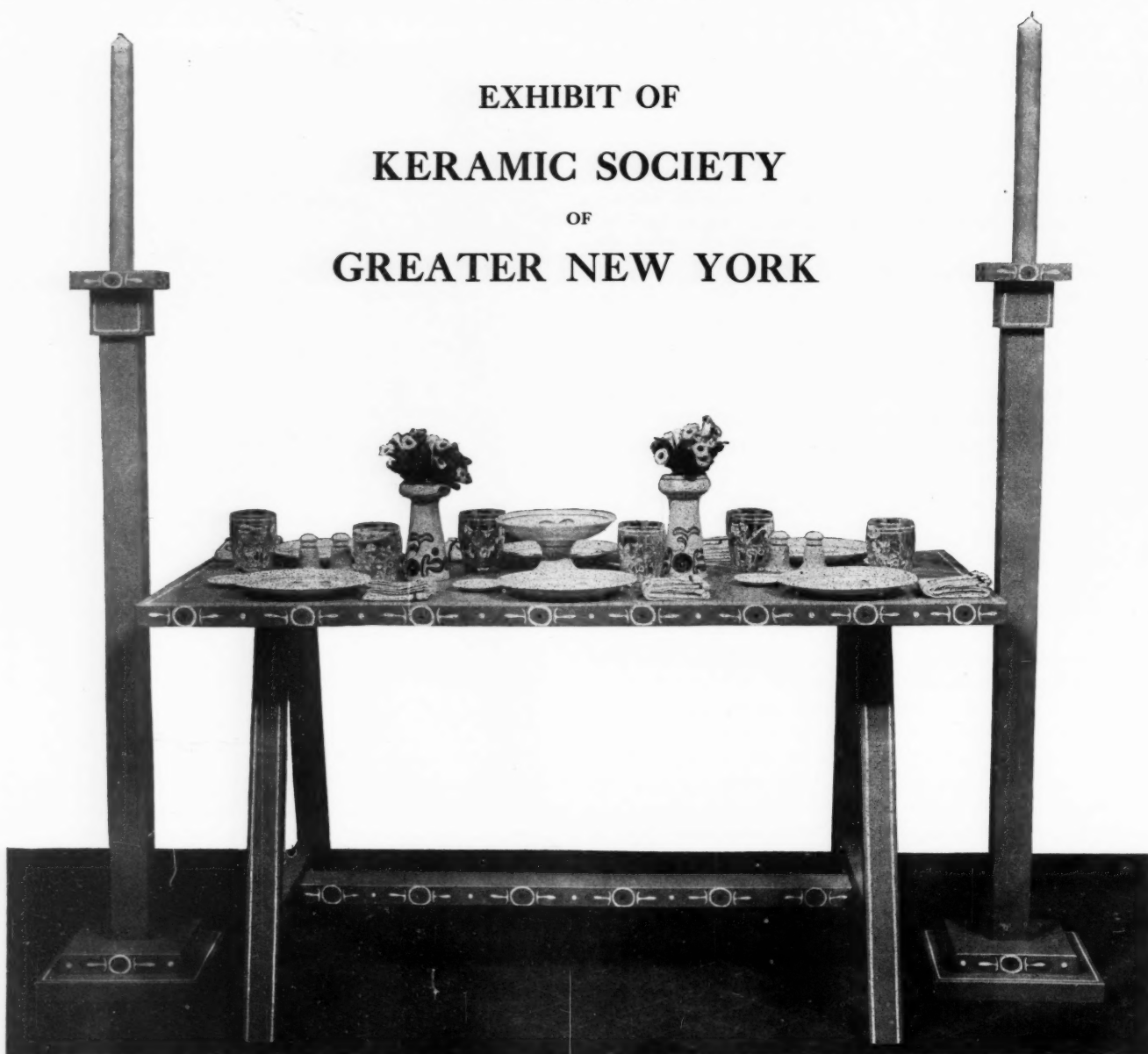


THE MADONNA AND CHILD—ANDREA DELLA ROBBIAS



BOWL—MAUD M. MASON

EXHIBIT OF
 KERAMIC SOCIETY
 OF
 GREATER NEW YORK



PEASANT SET—GEORGIA PIERCE UNGER

Hand-made table. China decorated with enamels. Gray, green, dark blue and red.



ALMA P. CRAFT

ESTHER A. COSTER

CLARA WAKEMAN

Peruvian motives in bowls, brilliant enamels



COFFEE SET, CRACKLE WARE—MRS. GEORGE DRAEGERT

Black, Red, Yellow and Green Enamel decoration.



PEASANT COTTAGE SET—ANNA E. FITCH

Colors: Yellow, Orange and Blue.

EXHIBITION OF THE KERAMIC SOCIETY OF GREATER NEW YORK

(Continued from page 39)

Mrs. Hatfield contributed an interesting tea table of her own design. It was oblong shaped, with a shelf underneath and had drop leaf sides which could be extended when in use. Upon this table, which was painted a silvery blue, she displayed a charming blue tea set decorated in rose violet with linens to match and a set of amethyst water tumblers which she colored and decorated herself. A spotless white invalid tray with a peacock and violet striped cover and dainty white china decorated with a conventional design in blue green and violet was also exhibited by Mrs. Hatfield.

Mrs. Lillian Smith's tea table laid with a pale yellow linen cloth and Belleek china decorated with an imaginative bird in red orange, blue green and violet was choice and dainty. For the center she chose a cracker and cheese dish with a slender single rose vase on one side.

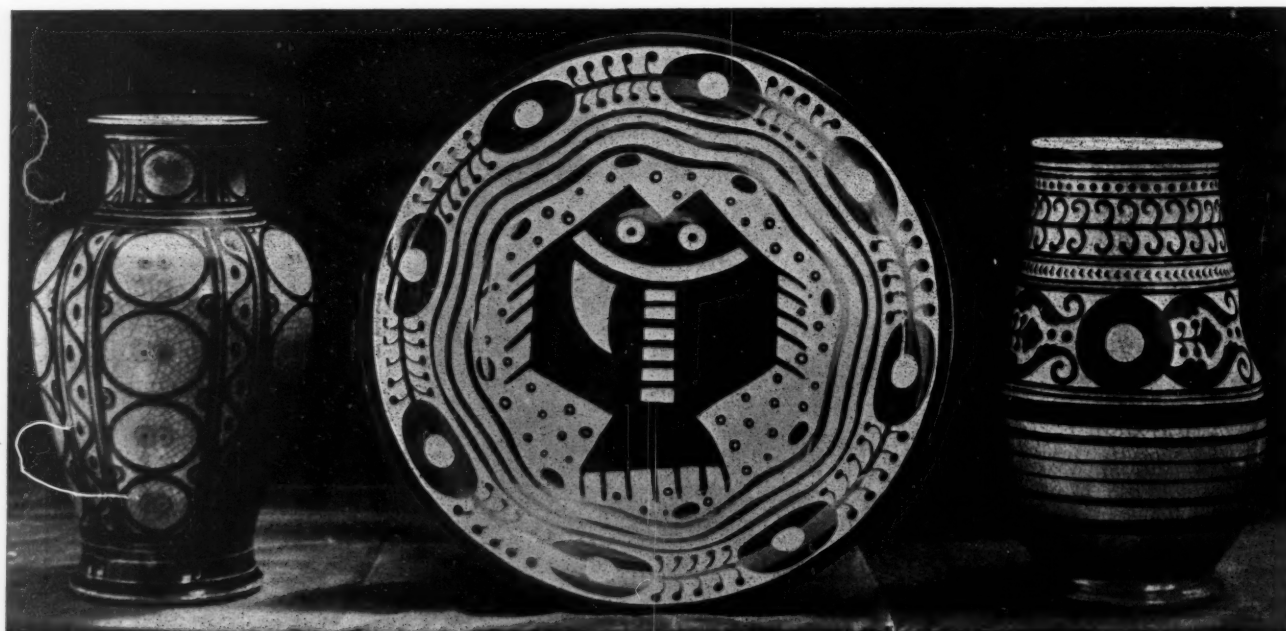
Mrs. Roth's coffee service in red, orange and black on creamy Belleek was distinctive and beautifully executed. Mrs. Coster displayed an interesting library table with tile book ends, lamp and flower bowls decorated in Chinese phoenix design.

The exhibition was largely attended and a great deal of well directed curiosity was shown in the aims and ideals of the society. The society is composed of a group of professional women and is, in reality, a professional woman's club which meets and holds its exhibitions for mutual benefit. In connection with it, however, classes are provided which welcome the amateur as well as the professional. Mr. Marshal Fry has directed one of the classes for several years and this year Mrs. Weaver, of Cleveland, helped several smaller groups with their individual problems. The members are looking forward to an even more extended program of class and club work for next year.



DESIGNED AND EXECUTED BY DOROTHEA WARREN O'HARA

Motive for design taken from the Ojibway Indian bead work. From photo loaned by courtesy of American Museum National History, New York.



BOWL, COPPER LUSTER—DOROTHEA WARREN O'HARA

The two vases have background of Orange Luster and decoration of Old Chinese Blue Enamel. From photograph loaned by courtesy of American Museum of Natural History, New York.



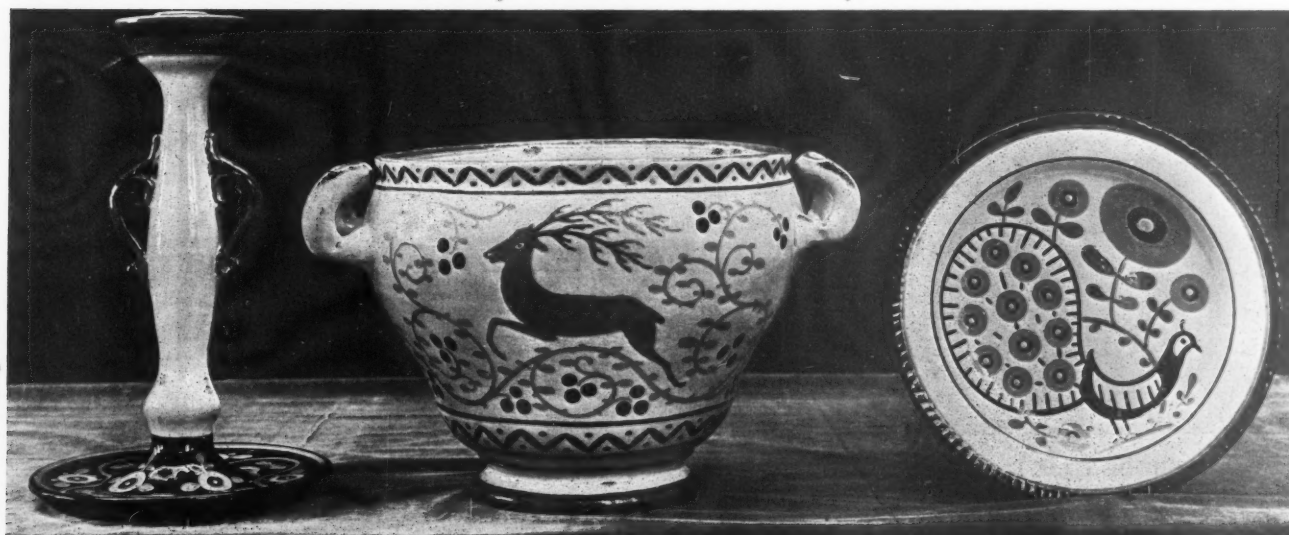
AFTER DINNER COFFEE AND CHEESE AND CRACKER SET—LILLIAN C. SMITH

In Violet, Blue Green and Rhodian Red Enamels. Linens, soft yellow.



TEA SET—LILLIAN C. SMITH

Enamel decoration—Turquoise, Old Pink and Blue Violet



DESIGNED AND EXECUTED BY DOROTHEA WARREN O'HARA

Motives and designs taken from animal and bird drawings from the American Museum of Natural History, New York.
Center bowl (animal design) colors used: Canton Blue Enamel, hard; River Green Enamel, hard; Pomegranate Red Enamel, hard.



BLUE WEDGWOOD PLATES—MRS. WEAVER

Decorated in gray, red and green enamels. Linen, blue and gray.



CAROLYN M. BAKER

Decoration carried out in brilliant soft enamels.



GRAPE JUICE SET—ALMA P. KRAFT

Decorated with Gypsy Pink enamel background. Design carried out with Old Chinese Blue and Lemon Yellow enamels.



CHINESE TEA SET—NINA HATFIELD

In Violet Blue, Red Orange and Yellow Green enamels. Cloth dyed to match.

TEA SET OF YELLOW WEDGWOOD CHINA—
DOROTHEA WARREN O'HARA

Decorated in bands of Emerald Green enamel and a small sprig design. Flowers of the design were done with Wistaria enamel with Rhodian Red centers. Leaves and stems of sprig design, Emerald Green enamel. Cloth and napkins yellow linen with border of yellow gray linen. Cloth edged with button-hole stitch of Emerald Green floss flecked with Yellow and Coral floss.

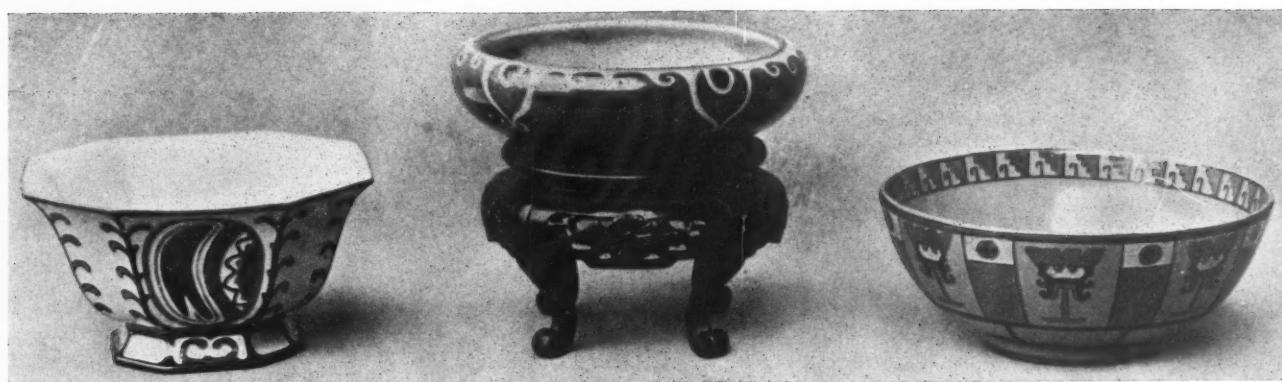
DINNER TABLE FOR COUNTRY HOUSE—
DOROTHEA WARREN O'HARA

China decorated with bird and flower designs. Enamels used were Raven Blue, Bright Sea Green, Old Yellow and Mauvine. Table cloth and napkins of gray Russian linen, needle work on cloth and napkins was done with dark blue linen floss. The glasses were lustered with dark blue luster.



TEA SET—ANNA TARDY

Japanese china decorated with butterfly motive.



MRS. GEORGE DRAEGERT

MARGUERITE CAMERON

JANET M. LAW

Bowls with Peruvian motives decorated with brilliant enamels.



INVALID SET—MARY E. HARRISON

Decorated in Yellow and Violet Enamels.



TWO ROSE JARS AND BOWL—MRS. ALVIN LIBBEY

Decoration of brilliant soft enamels.



BOWL—ANNA E. FITCH

Decorated with Peruvian motives, green, black and red.



BOWL—GEORGIA PIERCE UNGER

Decorated with Peruvian motives, green, black and red.



PLACE PLATE—JANET M. LAW

Decorated with the Italian Pink enamel, Manchu Blue enamel, Green No. 1 and Violet enamel.



CRACKLE WARE VASE—ESTELLE FREEMAN

Decorated in brilliant soft enamels.



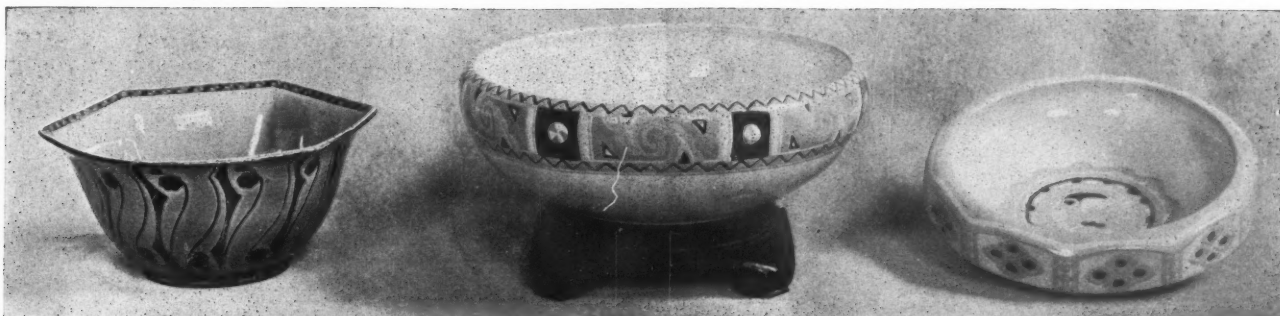
PORCH SERVICE—NINA HATFIELD

Blue china tea set in Violet, Blue Green and Old Chinese Pink enamels. Cloths—Russian linen with blue and pink edge. Napkins—Violet and blue linen. Glasses—Violet decorated with blue enamels.



BOWL—NINA HATFIELD

Decorated with Peruvian motive, Violet and Dark Blue enamels.



ELIZABETH MACKENZIE ROTH

CORNELIA NELSON

LILLIAN C. SMITH

Bowls decorated with Peruvian motives, blue, green and yellow.



MRS. ALVIN LIBBEY

CAROLYN M. BARKER

ALICE L. DALLIMORE

Bowls with Peruvian motives, decorated in enamels.



DESIGNED AND EXECUTED BY DOROTHEA WARREN O'HARA

Motives of designs taken from Indian seed work (Micmac, Iroquois and Ojibway tribes). Photographs loaned by courtesy of American Museum of Natural History, New York.



TEA SET—CAROLYN M. BAKER

Decorated with Canton Blue enamel and silver. Linens gray and blue.



BREAKFAST SET—MRS. GEORGE DRAEGERT

Belleek china decorated with Violet and Pink enamels.



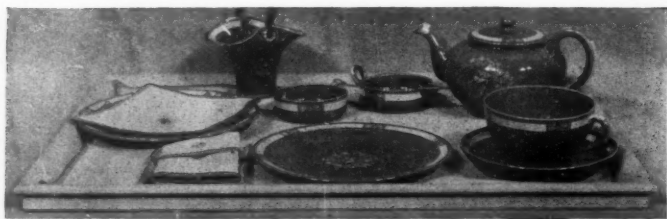
LUNCHEON SERVICE—ALICE DALLIMORE

Yellow Wedgwood china decorated with green, blue and white enamels.



INDIVIDUAL BREAKFAST SET—NINA HATFIELD

In Violet, Turquoise Blue and Pink enamels. Cloth, Turquoise Blue. Napkins, blue violet linen.



INDIVIDUAL TEA SET IN YELLOW WARE—MARGUERITE CAMERON

Decorated with Violet, Green and White enamels. Soft yellow linen, tray cloth gray. White napkins.



SATSUMA TEA SET—CLARA WAKEMAN

Decorated in Persian Red and Blue Green enamels.



LIBRARY TABLE—ESTHER A. COSTER

Lusters and enamels Dark Blue, Rose, Gray, Light Green and Coral. Hand blocked runner.



BOWL—ANNA TARDY

Decorated with Peruvian motives. Black, red and gray enamels.

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR

2298 Commonwealth Ave., St. Paul, Minn.

show some applications for those who are not yet able to "draw their own conclusions".

♦ ♦ ♦

TWIN CITY KERAMIC CLUB

The Twin City Ceramic Club, of St. Paul and Minneapolis, at its annual election in May elected the following officers for the ensuing year:

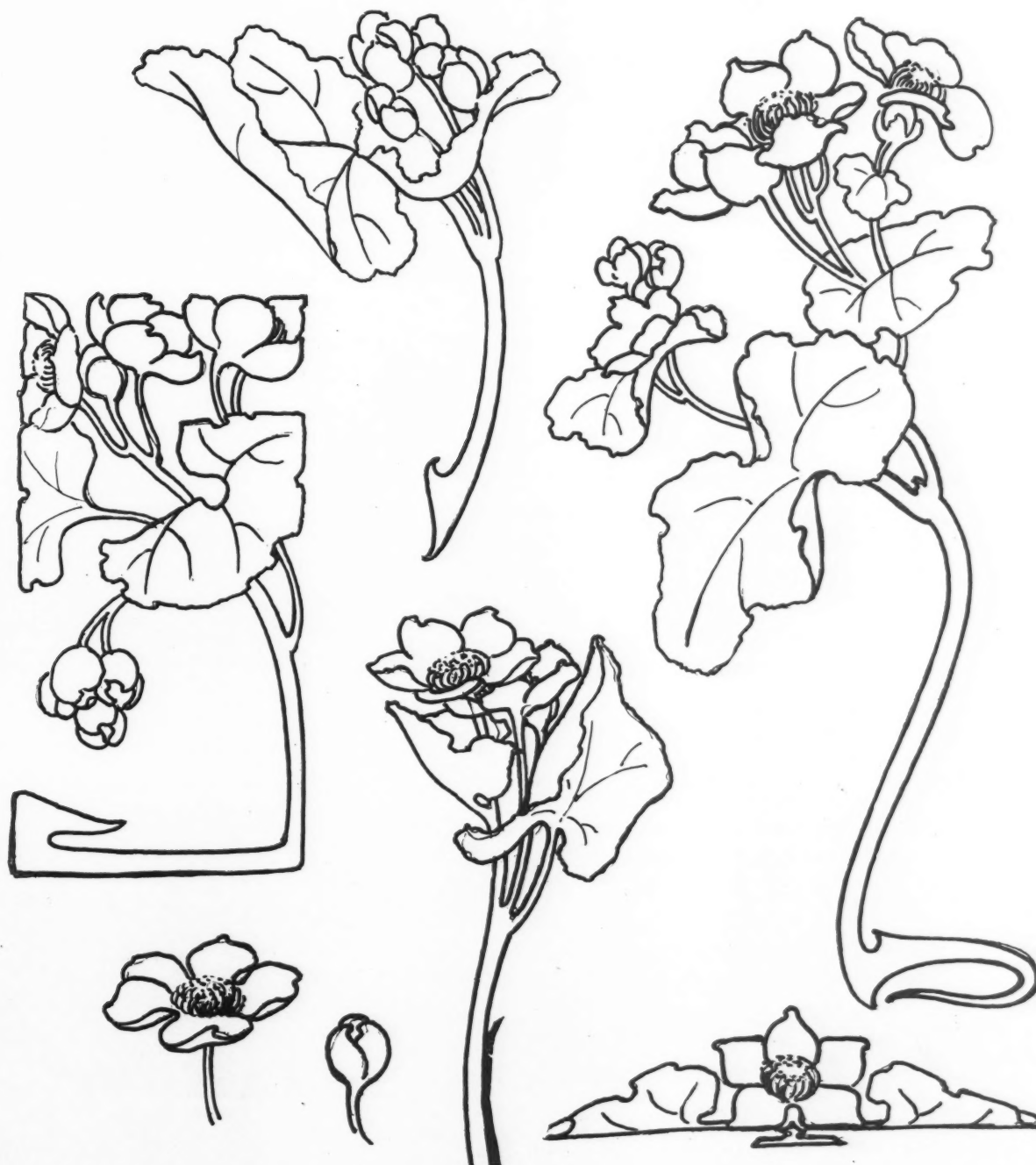
President—Mrs. Arch Coleman
 Vice-President—Miss Ora V. White
 Secretary—M. Etta Beede
 Treasurer—Florence E. Newman

The Club has just closed a successful year and will not meet again until September.

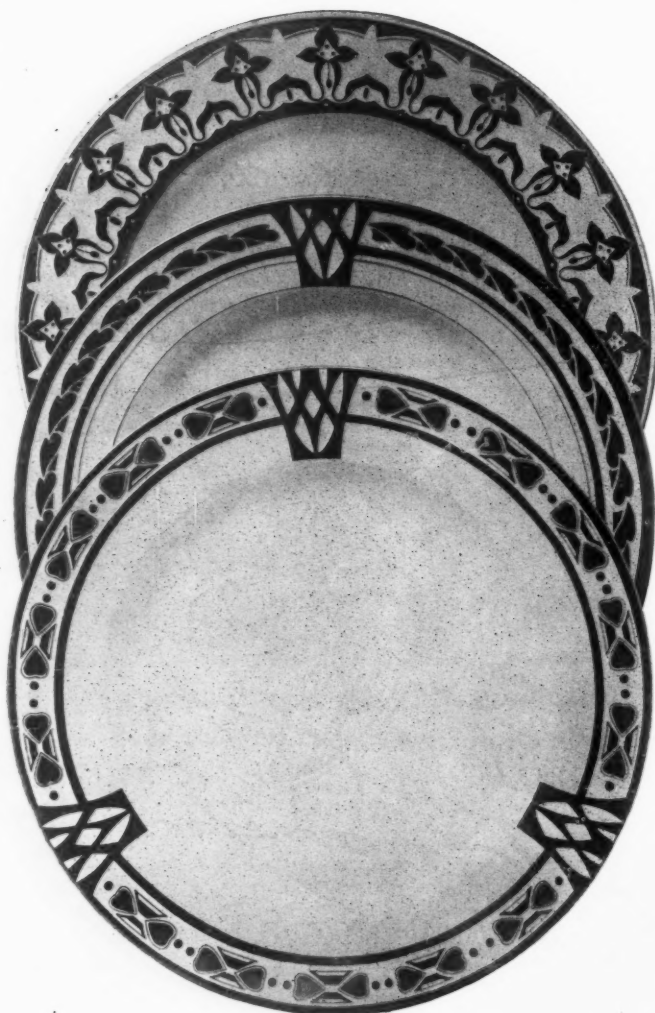
MARSH MARIGOLD

THIS lovely flower of the marshes is one of the earliest of the spring plants. Its lovely bright yellow cup like flower and decorative leaves, even the stems shading from pale green to a deep pink (Violet of Iron to the china decorator), furnish inspiration and decorative possibilities beyond the average plant.

I have shown only simple drawings, suggestions for simplifications and conventionalizations, a hint for those who may not be able to gather the original. Next month will



MARSH MARIGOLD—HENRIETTA BARCLAY PAIST



MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

BORDERS FOR SERVICE PLATES.

NOW is the time of year when all students in design should make detail drawings of the spring flowers they may come in contact with.

Make a naturalistic study in color—then analyze as to details making very accurate drawings.

Mount these drawings on cardboard and file away for future reference—they will be found to be of inestimable value.

The border designs for service plates were all made from the bellflower, a common spring flower of beautiful blue.

The plates were all worked out in gold, no outlines being used. A monogram may be added as part of the design, repeating as many times as may be desired.

STUDIO NOTE

Professor Franz J. Schwarz has recently moved his studio from Ridgeland Avenue, Oak Park, Ill., to his new address 5322 Washington Boulevard, Chicago.

ANSWER TO CORRESPONDENT

N. J. C.—In the May number you asked if we could assist you in finding a color study showing desert, pyramid and sphinx with camels, caravan, etc., in moonlight. Miss Nellie N. McIntosh, 919 North Walnut Street, Danville, Ill., will be glad to supply the study.



WALTER K. TITZE - - - - - PAGE EDITOR

210 Fuller Avenue, St. Paul, Minn.

PORCH SET

I USED a brilliant yellow Japanese ware. It can be purchased at any department store or Japanese shop. Enamels are used.

First Working—Trace in carefully, especially so with the flower motive. All dark bands and background in back of flower medallion, are black enamel. I would suggest you outline all in India ink before working. Flow white enamel over entire floral unit making one mass for flowers and leaves. Fire.

Second Working—Grey bands are two parts Albert Yellow and two parts Satsuma, painted on. Clean off enamel. Paint floral spray over white enamel laid on first firing and when completed if you desire a black touch behind flower or leaf use black paint.

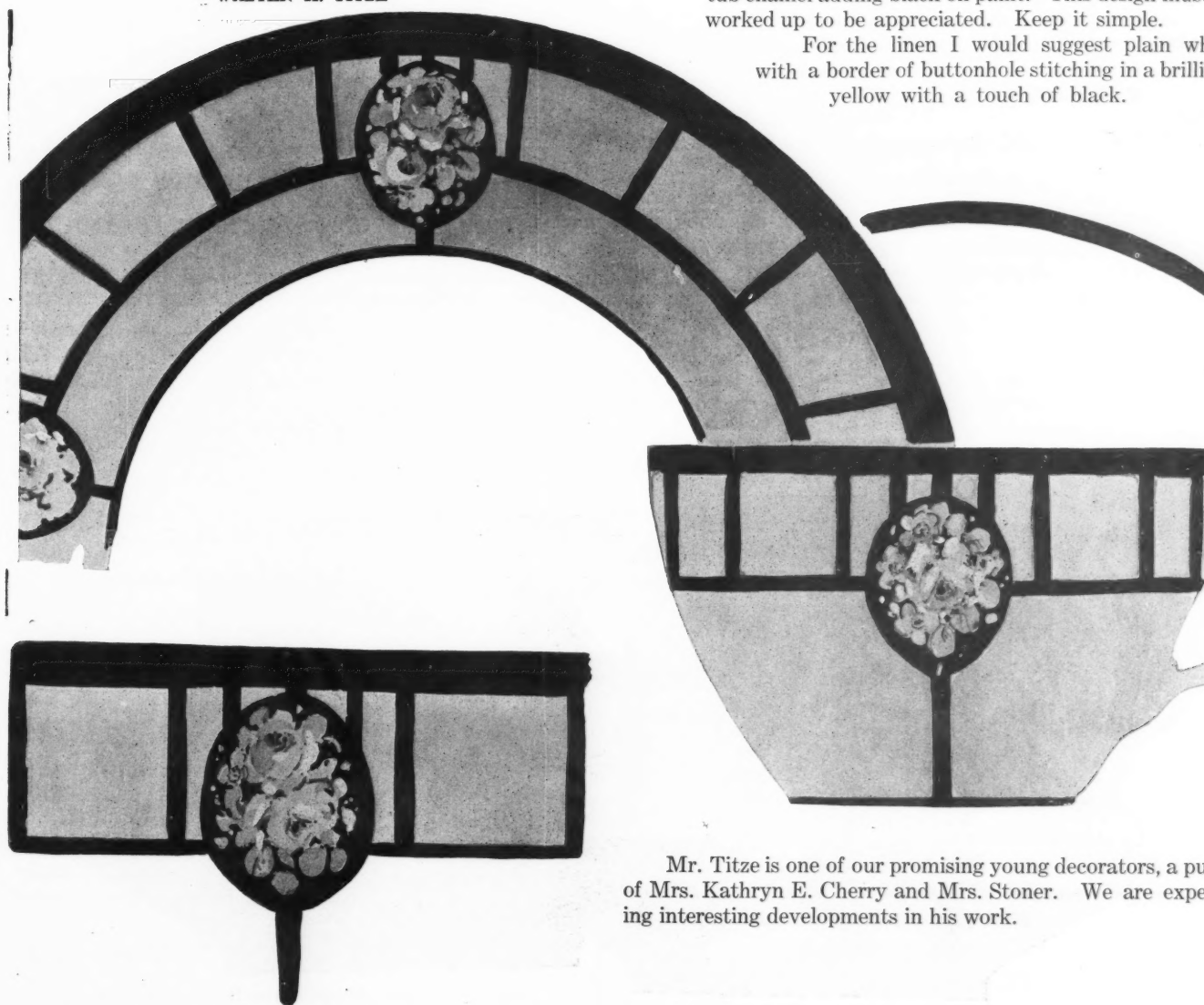
Flowers are Albert Yellow shaded with Yellow Brown and Brown Green, leaves are Apple Green shaded with Yellow Green and Shading Green; a touch of Brown Green may be added. Forget-me-not forms are painted with violet color and shaded with same using heavier.

If a tray is desired you can purchase a large reed tray at any shop and paint it black using Sapoline (black) or any bath tub enamel adding black oil paint. This design must be worked up to be appreciated. Keep it simple.

For the linen I would suggest plain white with a border of buttonhole stitching in a brilliant yellow with a touch of black.



WALTER K. TITZE



Mr. Titze is one of our promising young decorators, a pupil of Mrs. Kathryn E. Cherry and Mrs. Stoner. We are expecting interesting developments in his work.

PORCH SET—WALTER K. TITZE

MAY E. REYNOLDS - - - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

SUGAR AND CREAMER

May E. Reynolds

FIRST Fire—Outline the design in outlining ink, paint in Forget-me-nots in Banding Blue, Baby Blue, Deep Blue Green, a touch of American Beauty at the tips of the buds, also a little Crimson Purple; in the background use Banding Blue, Baby Blue, Violet of Iron, Copenhagen Grey, and a little Peacock Blue. Leaves in Apple Green, Moss Green, Brown Green, Grass Green. Stems in Finishing Brown and a little Best Black. Tint at base Violet, and a touch of Crimson Purple, and Best Black. Band at top and broad band at base are in Green Gold.

Second Fire—Tint blocked part next to Forget-me-nots in Grey Glaze dusted on with Special Tinting Oil. Retouch Forget-me-nots in same colors used in first fire. Retouch narrow band at base and lay in gold for second fire.

LAMP VASE (Color Study)

Walter K. Titze

DESIGN to be applied twice. Mrs. Cherry' enamels were used. Bud—All yellow tone is Canary Yellow. Orange tone, 1 part Orange No. 3 and 1 part Orange Red. Green wings, Grass Green. All red tone (head, circles of head feathers and tail), Pompeian Red. All blue lines, etc., Cadet Blue with touch of Black.

Design in back of bird—Greens (light), 1 part Grass Green, 1 part Celtic Green. Greens (dark), use same mixture as for light leaves and add 1 part Cadet Blue. Yellows, Canary Yellow. Orange tone, Orange No. 3 (1 part) and Orange Red (1 part). Red tones (dots, etc.), Pompeian Red. Stems, same as light leaves. Background is Cadet Blue with touch of black.

All outside of vase is black paint. I have found Campana's Best Black to be the finest on the market for large spaces. *It is black.*



LAMP—CAROLYN M. BAKER

Old Chinese Blue background, Green No. 2 for leaves and Old Yellow for flowers. Basket shade.

KERAMIC SOCIETY OF GREATER NEW YORK EXHIBIT

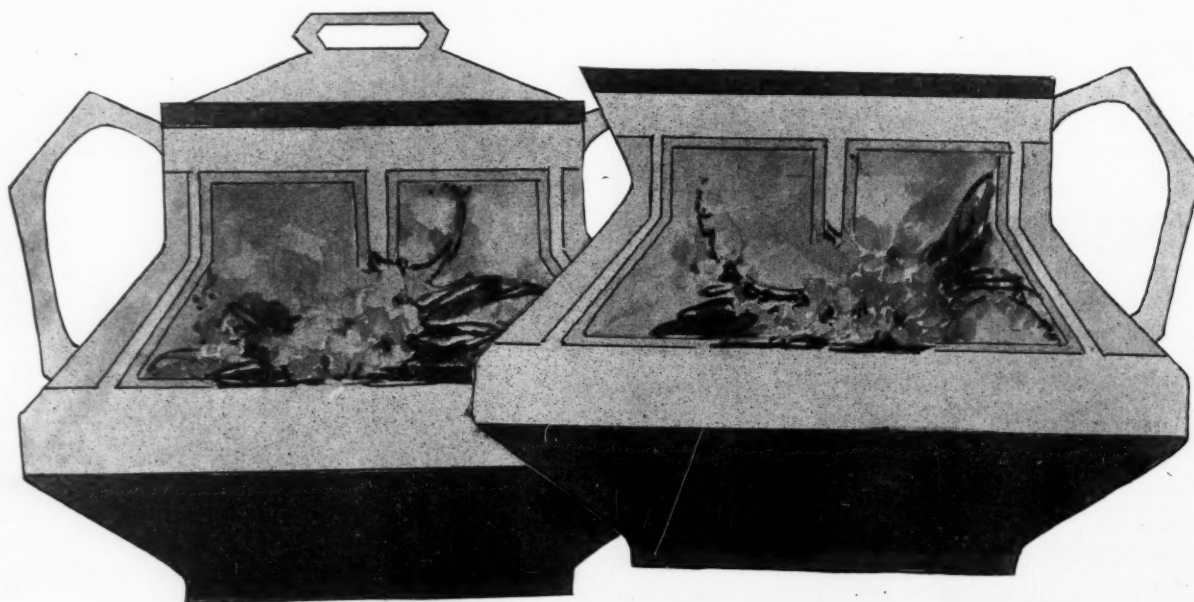
EXHIBIT OF NEW YORK SOCIETY OF CERAMIC ARTS

(Continued from page 39)

ing simplicity. Mrs. G. P. Unger showed a tea set of simple motif in dainty coloring.

The work of Messrs. Suffolk and Ott, newcomers in exhibitions of this Society evidenced an Oriental influence. Their decorations are in metallic effects, being rich in tone and color obtained by the use of lustres and color over gold.

The background designs show an interesting tracery of



SUGAR AND CREAMER—MAY E. REYNOLDS

gold meandering through the main color schemes. Of the several examples exhibited the most striking are a tall vase in blue and a small square jar in red.

The potters were also well represented. The Misses Penman and Hardenbergh showed especially fine pieces in the new blue gloss glaze, which is rich in color and quality. These potters every year show an enlargement in the scope of their work and an added fineness in color and form, with a consequent appreciation by collectors. Their pieces include flower vases, lamp vases, lily bowls and other things which are both useful and decorative in themselves.

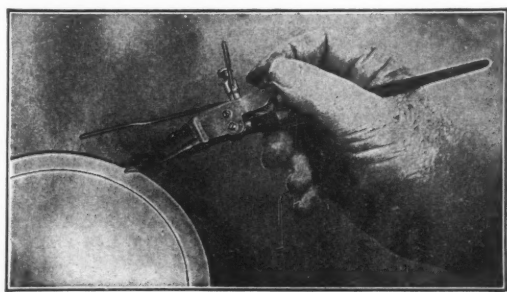
Mrs. G. Boardman Tyler is a new potter in the field and while some of her glazes lack the quality that she will be able to get with more experience, she had some delightful forms and glazes. A small turquoise bowl and a small vase in similar color were especially charming.

The Newcomb College Pottery was well represented with quite a large group of their very individual and satisfactory pieces. Their main thought seemed directed toward vases and jars for holding flowers and in many instances these were also decorated in flower forms, all of which were very charming in their beautiful greys, blues and yellows.

The Bowl Shop showed many interesting things and differ from other potteries in exhibiting pieces suitable for use upon the table. A delightful set in a warm yellow opaque glaze gave a very telling variety, and was a good foil for their interesting blue and grey bowls.

It is the wish of this Society to gather into its ranks those who have "arrived" and who are doing thoroughly professional work both in the making of pottery and those who are decorating porcelains. A strong group of this kind representing different sections of the country can do much towards establishing artistic standards.

Walsh's Universal Bander



¶This is a patented device for banding and lining pottery, glass and metal objects with either regular or irregular edge.

¶It is thoroughly practical.

¶It is easy to operate, requiring very little practice.

¶You can use with this Bander a brush, pen or pencil.

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